



MUSIC: JAZZ

ATAR course examination 2023

Marking key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Aural and analysis

36% (57 Marks)

Question 1: Interval recognition

(2 marks)

There are two prominent, recurring melodic intervals that form the accompaniment to the voice. One is located in the bass part and one in the synthesiser part. Name the **two** intervals.

Description	Marks
major 2 nd (bass)	1
minor 2 nd (synthesiser)	1
Total	2

Question 2: Recognition of tonality and modulation

(4 marks)

For each of the following excerpts, circle the **tonality** at the beginning of the track, and the **modulation** that is evident by the end of the track.

Description	Marks
minor – to the relative major	1–2
major – no modulation	1–2
Total	4

Question 3: Rhythmic dictation

(12 marks)

Listen to Track 4 **and/or** Track 5 and complete the following eight-bar dictation by providing bar lines, rhythm and tie(s) as required to the given pitches. The correct rhythm for the first note of each phrase is provided. Alter noteheads as required to reflect the rhythm played.

Description	Marks
Rhythm	
35 values correct	8
31–34 values correct	7
27–30 values correct	6
23–26 values correct	5
18–22 values correct	4
13–17 values correct	3
7–12 values correct	2
1–6 values correct	1
Subtotal	8
Bar lines	
all bar lines correct	1
Subtotal	1
Ties	
one tie added correctly	1
Subtotal	1
Rhythmic grouping	
all rhythmic grouping correct (for $\frac{6}{8}$)	1
Subtotal	1
Stem directions	
all stem directions correct (according to grouping)	1
Subtotal	1
Total	12

Question 4: Discrepancies

(7 marks)

Listen to the excerpt and consider the corresponding piano reduction below.






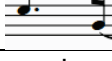

There are **seven** errors in the score provided, as follows:

- the correct time signature is missing
- there are three pitch errors
- there are rhythm errors affecting two beats
- there is one tie missing

Write the required changes directly onto the score to reflect how it is being played.

The first note is correct.

Moderate

Description	Marks
simple quadruple time signature 	1
C# accidental (Bar 1, beat 3, 4 th semiquaver) 	1
tie (Bar 2, between beat 3-4 th semiquaver and beat 4 – 1 st semiquaver) 	1
E \flat accidental (Bar 2, beat 4 – 2 nd semiquaver) 	1
F# accidental (Bar 2, beat 4 – 4 th semiquaver) 	1
dotted quaver and semiquaver (Bar 3, beat 3) 	1
semiquaver beam between B \flat and G (Bar 4, Beat 4 (1 st and 2 nd noteheads) 	1
Total	7

Question 5: Harmonic/chord progression**(9 marks)**

Identify the **nine** chords heard in the accompaniment part of this excerpt, indicated by boxes labelled (a) to (i) below the score.

Use Roman numerals **or** chord names in A major.

The chord for the first bar is provided. It is the tonic chord.

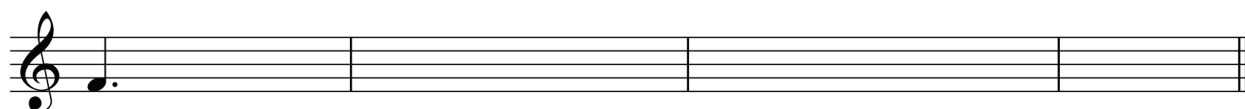
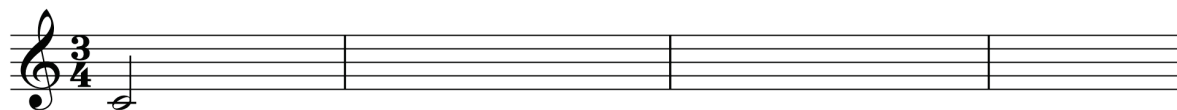
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Description	Marks
Chord	
(a) V or E major	1
(b) vi or F# minor	1
(c) IV or D major	1
(d) IV or D major	1
(e) I or A major	1
(f) V or E major	1
(g) ii or B minor	1
(h) vi or F# minor	1
(i) IV or D major	1
Total	9

Question 6: Melodic dictation

(11 marks)

Listen to Track 8 **and/or** Track 9 and complete the following eight-bar dictation by providing the pitch and rhythm. The correct first note of each phrase is given.



Description	Marks
Pitch	
27 pitches correct	8
24–26 pitches correct	7
20–23 pitches correct	6
16–19 pitches correct	5
12–15 pitches correct	4
8–11 pitches correct	3
4–7 pitches correct	2
1–3 pitches correct	1
Subtotal	8
Rhythm	
all rhythm correct	2
1–4 rhythm errors	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping correct (for $\frac{3}{4}$)	1
Subtotal	1
Total	11



Question 7: Aural analysis

(12 marks)

- (a) Name the **three** instruments playing and provide a term that describes accurately the way the tempo is being performed. (4 marks)

Description	Marks
double bass, guitar, trumpet	1–3
rubato	1
Total	4

- (b) Identify the texture evident in this excerpt, and the tonality of the final chord. (2 marks)

Description	Marks
polyphonic/multi-voice	1
minor	1
Total	2

- (c) Name the **two** time signatures used interchangeably in this excerpt. (2 marks)

Description	Marks
6 8	1
3 4	1
Total	2

- (d) Identify the **two** instrument families evident. (2 marks)

Description	Marks
woodwind	1
string	1
Total	2

- (e) Identify the time signature and name the compositional device evident in the bass line. (2 marks)

Description	Marks
7 8	1
ostinato/riff	1
Total	2

End of Section One

Section Two: Cultural and historical analysis

34% (47 Marks)

Part A: Analysis

11% (12 Marks)

Question 8

(12 marks)

Refer to page 10 of the Score booklet to answer this question.

- (a) Identify the key of this tune. (1 mark)

Description	Marks
C minor	1
Total	1

- (b) Describe the timbre of the trumpet in this tune and state how it is achieved by the performer. (2 marks)

Description	Marks
the timbre is quieter/muffled	1
use of a mute	1
Total	2
Accept other relevant answers.	

- (c) The form of this tune can be considered a blues. Other than it being 12 bars in length, state
- one**
- other reason to support this statement. (1 mark)

Description	Marks
it moves to chord IV in the 5th bar	1
Total	1

- (d) There are three ii-V-I progressions in this tune. One is identified below. Identify the chords and the score location for the other
- two**
- progressions by completing the partly-filled table below. (4 marks)

Description	Marks
One mark per correct answer: <ul style="list-style-type: none"> • Bars 7–9 • $F_{MI}^7 - B^{b7} - E_{MA}^7$ 	1–2
One mark per correct answer: <ul style="list-style-type: none"> • Bars 10 and 11 • $E_{MI}^7 - A^{b7} - D_{MA}^7$ 	1–2
Total	4

- (e) (i) Define 'tritone substitution'. (1 mark)

Description	Marks
substituting one dominant chord with another dominant chord, a tritone away.	1
Total	1

- (ii) State **one** reason why the D \flat maj7 chord in bar 11 may **not** be considered a tritone substitution. (1 mark)

Description	Marks
it is not a dominant 7 chord (accept it is a major 7 chord)	1
Total	1

- (f) Name the bass movement evident in this tune. (1 mark)

Description	Marks
walking bass	1
Total	1

- (g) Name the specific instrument that plays the solo after the trumpet. (1 mark)

Description	Marks
alto saxophone	1
Total	1

Part B: Short response

23% (35 Marks)

Part B(i): Compulsory area of study

11% (20 Marks)

Question 9

(20 marks)

Refer to page 11 of the Score booklet to answer this question.

- (a) Name the 1937 Broadway musical for which this work was originally composed. (1 mark)

Description	Marks
<i>Babes in Arms</i>	1
Total	1

- (b) State how the form of this work differs from a standard AABA song form. (1 mark)

Description	Marks
there is an extended turnaround section (the final A section is longer)	1
Total	1

- (c) Write out the first
- four**
- bars of the chord progression for this work. Use chord symbols and include inversions where appropriate. (4 marks)

Description		Marks
Bar 1	Cmin	1
Bar 2	Cmin/B (accept G7/B)	1
Bar 3	Cmin 7/B \flat	1
Bar 4	Amin 7 \flat 5 (accept C min6/A)	1
Total		4

- (d) Cool School and Hard Bop each developed predominately on different coasts of the continental United States (US). Complete the table below by identifying the US coast where each style developed, and identify
- three**
- musical characteristics of each style. (8 marks)

Description	Marks
Cool School – West Coast	1
Hard Bop – East Coast	1
Cool School characteristics – any three of	1–3
<ul style="list-style-type: none"> • use of slow tempo • restrained, relaxed sound • light/quiet rhythm section • emphasis on lower and middle registers • smooth, melodic and lyrical melody • use of classical instrumentation 	
Hard Bop characteristics – any three of	
<ul style="list-style-type: none"> • strong blues/gospel influence • use of a minor key • strong driving rhythm with emphasis on beats 2 and 4 • use of a small ensemble • emphasis on higher register in lead instrument/s 	
Total	
Accept other relevant answers.	

- (e) Both Cool School and Hard Bop styles were reactions to the preceding jazz musical era. Name the preceding jazz musical era and describe **two** ways (historical, musical, social and/or political) each of these styles was a reaction to the preceding era. (5 marks)

Description	Marks
Bebop	1
Cool School – any two of	
<ul style="list-style-type: none"> commercial viability moved to a more relaxed, lyrical softer style (relaxed vibe of LA) white musicians were keen to reestablish a presence after the prevalence of black musicians playing in the Bebop style 	1–2
Hard Bop – any two of	
<ul style="list-style-type: none"> more gospel influence than previous more blues influence than previous use of comparatively slower tempos than previous more arranged/structured than Bebop 	1–2
Total	5
Accept other relevant answers.	

- (f) Other than your designated work, *Giant Steps*, name **one** other tune composed and performed by John Coltrane. (1 mark)

Description	Marks
Any one of	
<ul style="list-style-type: none"> <i>Cousin Mary</i> <i>Countdown</i> <i>Spiral</i> <i>Syeeda's Song Flute</i> <i>Naima</i> <i>Mr. P.C.</i> 	1
Total	1
Accept other relevant answers.	

Part B(ii): Non-compulsory area of study

12% (15 Marks)

Question 10

(15 marks)

- (a) Discuss the use of instrumentation/orchestration in **one** of your designated works. Provide specific examples of the application of instrumentation/orchestration drawn from your chosen designated work. (7 marks)

Description	Marks
Use of instrumentation/orchestration	
Discusses the use of instrumentation/orchestration with specific detail.	4
Discusses the use of instrumentation/orchestration with some detail.	3
Describes instrumentation/orchestration; however, lacks specificity and/or contains some inaccuracies	2
Provides some limited description about instrumentation/orchestration	1
Subtotal	4
Reference to designated work	
Makes specific, accurate supporting reference to designated work	3
Makes some accurate supporting reference to designated work	2
Makes limited or generally inaccurate reference to designated work	1
Subtotal	3
Total	7

- (b)

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- Discuss the extent to which **one** of your designated works represents musical evolution and transformation. (8 marks)

Description	Marks
Discuss the extent to which the designated work represents musical evolution and transformation	
Discusses the extent to which the designated work represents musical evolution and transformation	5
Describes in some detail the extent to which the designated work represents musical evolution and transformation	4
Provides some relevant and accurate points as to the extent to which the designated work represents musical evolution and transformation	3
Makes general comments on the extent to which the designated work represents musical evolution and transformation	2
Makes superficial and/or mostly inaccurate comments about the extent to which the designated work represents musical evolution and transformation	1
Subtotal	5
Reference to one designated work	
Makes specific, supporting reference to one designated work	3
Makes some relevant reference to one designated work	2
Makes superficial and/or inaccurate reference to one designated work	1
Subtotal	3
Total	8

Penalty statement: If a candidate's response to either part (a) or part (b) or both part (a) and part (b) is based on the compulsory area of study, a 25% penalty will be applied to the candidate's overall total for this question.

Section Three: Theory and composition

30% (35 Marks)

Question 11: Visual score analysis

(10 marks)

Refer to pages 12–13 of the Score booklet to answer this question.

- (a) Describe the effect of the crossed noteheads in bar 20. (1 mark)

Description	Marks
ghosted notes – musical notes with rhythmic value, but no discernible pitch when played	1
Total	1

- (b) Name the chord outlined by the melody, as boxed on the score in bar 21. (1 mark)

Description	Marks
C major 7 (inversions not required)	1
Total	1

- (c) (i) Name the rhythmic device evident in bars 18 and 19. (1 mark)

Description	Marks
syncopation	1
Total	1

- (ii) State
- two**
- ways the composer has created this rhythmic device. (2 marks)

Description	Marks
<ul style="list-style-type: none"> tie over the bar line emphasis placed on weak beats 	1–2
Total	2

- (d) Name the intervals boxed in the score at the following locations. (3 marks)

Description	Marks
Bar 110 minor 3 rd	1
Bar 119 diminished 5 th (tritone)	1
Bar 133 major 7 th	1
Total	3

- (e) Outline the meaning of the following symbols/notations boxed in the score at the following locations. (2 marks)

Description	Marks
Bar 39 no chord is to be played	1
Bar 115 the performer is to play an <i>acciaccatura</i> /grace note	1
Total	2

Question 12: Theory

(11 marks)

Consider the following musical excerpt.

Clarinet 1 in Bb

Clarinet 2 in Bb

- (a) (i) Name the time signature of this excerpt. (1 mark)

Description	Marks
9/8	1
Total	1

- (ii) The Clarinet 1 part contains three rhythmic grouping errors. Rewrite the Clarinet 1 part with correct grouping. (3 marks)

Description	Marks
Bar 1	1
Bar 2	1
Bar 3	1
Total	3

- (b) Write out the Clarinet 2 part so that it can be played one octave lower by a tenor saxophone. Include the appropriate clef and key signature in your answer. (3 marks)

Description	Marks
clef and key signature correct (C major)	1
all pitches correct	1
all accidentals correct	1
Total	3

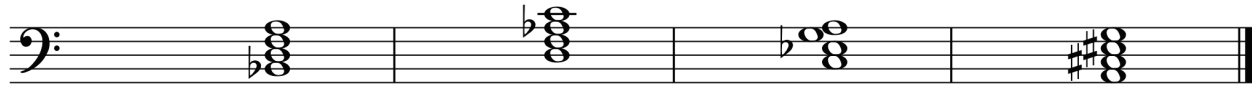
- (c) Notate the following chords on the bass staff below. In your answer, use accidentals where required. (4 marks)

B♭maj7

Dmin7(b5)

Cm6

A7(#5)



Description	Marks
one mark per correct chord	1-4
Total	4

Question 13: Composition

(14 marks)

(a) Continue the chord progression provided by writing chord symbols above the top staff. Complete the progression by using:

- harmony that reflects and supports the given melody
- at least one chord per bar
- ii–V–I or other functional harmonic progressions.

(5 marks)

Description	Marks
Harmony	
Chord progression is effective and clearly supports the melody, utilising ii–V–I or other functional harmonic progressions	3
Chord progression supports the melody, utilising ii–V–I or other functional harmonic progressions with some errors/inconsistencies	2
Chord progression somewhat supports the melody, with many errors/inconsistencies	1
Subtotal	3
Chord progression	
Completes a chord progression using a minimum of one chord per bar	1
Subtotal	1
Chord symbols	
Uses correct chord symbols notated above the top staff	1
Subtotal	1
Total	5

(b) Complete the score by:

- continuing the given bass line to realise effectively your chord progression
- voicing the given melody for the saxophone section to represent your chord progression, ensuring that your voicings fit within the octave (the baritone saxophone has been notated for you as it would sound, an octave below the alto saxophone 1)
- adding articulations that follow jazz swing phrasing conventions. (9 marks)

Description	Marks
Bass line	
Bass effectively outlines the chord progression	2
Bass somewhat outlines the chord progression, with some inconsistencies	1
Subtotal	2
Harmony writing	
Voicings are effective and clearly outline the composed chord progression with effective voice-leading and passing chords	4
Voicings clearly outline chord progression with some use of effective voice-leading and/or passing chords	3
Voicings adequately outline chord progression with some evidence of suitable voice-leading and/or passing chords	2
Voicings somewhat outline chord progression, with many errors/inconsistencies	1
Subtotal	4
Instrumental voicing range	
Instrumental parts are voiced within the octave	1
Subtotal	1
Articulations	
Articulations effectively follow jazz phrasing conventions	2
Appropriate articulations are added	1
Subtotal	2
Total	9

ACKNOWLEDGEMENTS

Section One

Question 4 Score: Gordy, B., Perren, F., Mizell, A., & Richards, D. (1969). *I Want you Back*.

Question 5 Score: Pasek, B., & Paul, J. (2017). *Never Enough (Reprise)*.

Section Two

Question 9(d) Dot points 1–6 adapted from: Walk That Bass. (n.d.). *Cool Jazz Explained*. Retrieved August, 2020, from <https://www.thejazzpianosite.com/jazz-piano-lessons/jazz-genres/cool-jazz-explained/>
Dot points 7–10 adapted from: Walk That Bass. (n.d.). *Hard Bop (& Soul Jazz) Explained*. Retrieved August, 2020, from <https://www.thejazzpianosite.com/jazz-piano-lessons/jazz-genres/hard-bop-soul-jazz-explained/>

Question 10(b) Berio, L. (n.d.). [Quote about things not getting better or worse]. Retrieved July, 2023, from <https://www.azquotes.com/quote/877578>

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Published by the School Curriculum and Standards Authority of Western Australia
303 Sevenoaks Street
CANNINGTON WA 6107